



**CARIBBEAN EXAMINATIONS COUNCIL**

Caribbean Secondary Education Certificate  
**CSEC<sup>®</sup>**

**VISUAL ARTS  
SYLLABUS**

**Effective for examinations from May/June 2011**

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Correspondence related to the syllabus should be addressed to:

The Pro-Registrar  
Caribbean Examinations Council  
Caenwood Centre  
37 Arnold Road, Kingston 5, Jamaica, W.I.

Telephone: (876) 630-5200  
Facsimile Number: (876) 967-4972  
E-mail address: [cxcwzo@cxc.org](mailto:cxcwzo@cxc.org)  
Website: [www.cxc.org](http://www.cxc.org)

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The Garrison, St Michael BB14038, Barbados



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The Visual Arts Syllabus was revised in 2009 for use in examinations from 2011. Major amendments to the syllabus are represented in italics.

**Revised in 1996, 2002, 2009**

Please check the website, [www.cxc.org](http://www.cxc.org) for updates on CXC's syllabuses.



# Visual Arts Syllabus

## ◆ RATIONALE

*The Visual Arts area of study encompasses all three domains of learning, namely, cognitive, affective and psychomotor. The pedagogy of the subject covers such topics as the theory and history of art, elements and principles of design and manipulative or practical skills. Visual Arts, therefore, is of great relevance to students as it is important for learning and insight to problem-solving and creativity, evident in the interpretation of their own work and the work of others. The subject offers students the opportunity to acquire a variety of experiences and skills in the areas of art, craft and design. It also fosters interest and enjoyment in the doing, production and consumption of art and seeks to develop informed citizens and raise the standard of cultural awareness among students.*

*In the Caribbean, much knowledge and information are communicated through images and spectacle and the visual arts serve to interpret this information and build bridges to understanding the role of art in interpreting our contemporary, historical, cultural and visual world. The Caribbean Secondary Education Certificate (CSEC) syllabus in the Visual Arts will help to promote and encourage tolerance and diversity among students of different ethnic backgrounds, cultures and points of view in the region. The syllabus also helps students to develop intellectually and seeks to refine their critical thinking skills and judgments through research and the making of art.*

*The knowledge, understanding, skills and values gained from the CSEC Visual Arts Syllabus will assist students in building conceptual and practical skills which can be applied in art, craft, design and related careers in the world of work. The CSEC Visual Arts Syllabus provides students with a basis for further study, enhances leisure time pursuits and fosters their aesthetic, physical, spiritual, personal and cultural development. The syllabus also focuses on the Caribbean, since there is a pressing need for the people of the region to develop an aesthetic awareness and appreciation of their cultural heritage.*

*The syllabus also contributes to the development of selected attributes from the CARICOM Ideal Person document as articulated by the CARICOM Heads of Government. This person is one who demonstrates emotional security with a high level of self-confidence and self-esteem, is aware of the importance of living in harmony with the environment and nurtures its development in the economic and entrepreneurial spheres in all other areas of life (CARICOM Education Strategy, 2000).*

*This holistic development of students aligns with selected competencies advocated in the UNESCO Pillars of learning. These are learning to be, learning to do, and learning to transform one's self and society.*

## ◆ AIMS

The syllabus aims to:

1. *provide a variety of experiences and skills in the field of the visual arts;*

2. *foster interest and enjoyment in the doing, production and consumption of art and craft;*
3. *develop informed citizens and raise the standard of cultural awareness among students;*
4. *promote and encourage tolerance and diversity among students of different ethnic backgrounds, cultures and point of view;*
5. *provide opportunity for informed decision-making through the development of skills in critical thinking, problem solving, research and communication;*
6. *develop knowledge of visual arts practitioners and their practice in history and contemporary society.*

## ◆ GENERAL OBJECTIVES

*On completion of the syllabus, students should develop:*

1. *the ability to perceive, understand and express concepts and feelings in Two-Dimensional and Three-Dimensional Expressive Forms;*
2. *the ability to record ideas from direct observation and personal experience;*
3. *the ability to communicate by using appropriate materials and technologies in a disciplined way;*
4. *the ability to experiment, innovate and use intuition and imagination in producing works of art;*
5. *critical and analytical faculties - the ability to identify, research and evaluate problems in a systematic way;*
6. *a relevant working vocabulary in art and design;*
7. *an awareness and understanding of the holistic nature of the art and design activity;*
8. *an appreciation for the work of other artists and designers in the Caribbean in both a contemporary and a historical context;*
9. *an understanding of cultural change and the importance of art and design in the evaluation of personal experience in a multicultural society;*
10. *positive personal and social attitudes;*
11. *the ability to produce samples integrated with historical, cultural and theoretical studies;*
12. *a well organised, comprehensive journal to include samples and supportive theoretical and visual material using knowledge of layout and design techniques.*

## ◆ RELATED KNOWLEDGE

The CSEC Visual Arts Syllabus assumes that students had previously:

1. *acquired some knowledge of the basic elements and principles of design;*
2. *developed skills in the use of some basic tools and materials;*
3. *developed a working knowledge of the vocabulary of art.*

## ◆ ORGANIZATION OF THE SYLLABUS

*The CSEC Visual Arts programme consists of three components, namely, Two-Dimensional Expressive Forms, Three-Dimensional Expressive Forms and the Theory, Process and Practice of Visual Arts (Reflective Journal). The Theory, Process and Practice of Visual Arts (Reflective Journal) is an integral part of the delivery of content and evaluation of coursework.*

*The Two-Dimensional and Three-Dimensional components of the syllabus include the following Expressive Forms:*

### Two-Dimensional Expressive Forms

*Drawing  
\*Painting and Mixed-media  
Graphic and Communication Design  
Printmaking  
Textile Design and Manipulation*

### Three-Dimensional Expressive Forms

*Sculpture and Ceramics  
Leathercraft  
Fibre and Decorative Arts*

(\* Formerly Imaginative Composition)

*The CSEC Visual Arts programme is offered as ONE inclusive syllabus. Candidates are required to complete a REFLECTIVE JOURNAL on the THEORY, PROCESS and PRACTICE of VISUAL ARTS based on one or more of the Expressive Forms. (This Reflective Journal replaces the Illustrated Paper).*

*Candidates MUST also select and study any TWO of the Expressive Forms. (They may select EXPRESSIVE FORMS from EITHER the TWO-DIMENSIONAL or the THREE-DIMENSIONAL components or a mix of forms from the two components).*

## ◆ SUGGESTED TIME-TABLE ALLOCATION

The syllabus should be taught over a period of two academic years. It is recommended that a minimum of four 45-minute periods per week be allocated and this should be arranged as two double periods.

## ◆ FORMAT OF THE EXAMINATIONS

All candidates offering the **same** *Expressive Forms* will write **the same examination paper** and will fulfil the **same requirements** for the School Based Assessment.

The examination requirements are:

1. Two Production Papers based on two Expressive Forms chosen and one Reflective Journal based on Theory, *Process* and Practice of Visual *Arts related to the expressive forms chosen*.
2. School Based Assessment consisting of SIX pieces of work (THREE pieces based on EACH Expressive form *chosen*).

### PRODUCTION PAPER

*There are eight Expressive Forms, five are Two-dimensional and three are Three-dimensional forms. Each Expressive form will be assessed by four questions. Candidates are required to respond to one question from each of the Expressive Forms studied. Marks for the skills, Craftsmanship, Design and Composition; and Originality will be allocated in the ratio 8:5:2.*

**The duration of the examination for each Expressive Form will be six hours.**

Each 6-hour paper will be divided into two 3-hour sessions with a break of not less than 1 hour between sessions. **These two sessions need not be held on the same day.**

*If the examination is done on two separate days then the examination work MUST NOT be taken from the Examination Centre.*

**REFLECTIVE JOURNAL**  
*(Theory, Process and Practice of Visual Arts)*

Each Candidate will be required to prepare a Reflective Journal. The Journal will consist of a body of work reflecting the candidate's exposure to Theory, Process and Practice of Visual Arts with special reference to the Expressive Forms studied. The Journal should be maintained over the first five terms of the two-year course and show evidence of research undertaken inclusive of samples, photographs, interviews, critiques, descriptive, *analytic* and personal statements and reflections.

The Journal must contain no less than 1000 words and must be presented in a booklet no smaller than 21 cm x 30 cm and no larger than 30 cm x 40 cm. (See regulations for the Reflective Journal on pages 18 – 24).



## SCHOOL BASED ASSESSMENT (completed over 5 terms)

Each candidate will be required to prepare a portfolio of work consisting of a sample of three pieces from each *Expressive Form* chosen. This portfolio **MUST** include the preparatory studies completed. The pieces should be prepared over the first five terms of the two-year course. (For further details on SBA see 'Regulations for Teachers on Setting and Marking Coursework for School Based Assessment (pages 25 – 32).

## ◆ CRITERIA FOR ASSESSMENT

The skills to be used as criteria for assessing candidate performance are:

Craftsmanship  
Design and Composition  
Originality  
Research (Theory, Process and Practice of Visual Arts)

### Definition of Skills

Craftsmanship:	the ability to demonstrate knowledge of materials, media, traditions and Visual Art processes.
Design and Composition:	the ability to apply materials, media and methods to complete stated objectives.
Originality	the ability to demonstrate personal expression and creativity.
<i>Research:</i> (Theory, Process and Practice of Visual Arts)	<i>the ability to organise and report research findings and apply knowledge of Visual Art techniques, materials, media, traditions and practitioners.</i>

## ◆ WEIGHTING OF EXAMINATION COMPONENTS AND PROFILE DIMENSIONS

The weightings of the examination components and profile dimensions for school candidates are shown in the grid below.

<i>Paper No.</i>	<i>01</i>		<i>02</i>		<i>03</i>		<i>04</i>		<i>Total</i>	
<i>Paper</i>	<i>Production</i>		<i>Production</i>		<i>Reflective Journal (Theory, Process and Practice of Visual Arts)</i>		<i>*SBA</i>		<i>Composite</i>	
<i>Expressive Form</i>	<i>(a) (raw)</i>	<i>(b) (wt)</i>	<i>(a) (raw)</i>	<i>(b) (wt)</i>	<i>(a) (raw)</i>	<i>(b) (wt)</i>	<i>(a) (raw)</i>	<i>(b) (wt)</i>	<i>(b) (wt)</i>	<i>(%)</i>
<i>Expressive Form 1</i>	60	120	–	–	–	–	120	60	180	33.3
<i>Expressive Form 2</i>	–	–	60	120	–	–	120	60	180	33.3
<i>Theory, Process and Practice of Visual Arts</i>					90	180			180	33.3
<i>Total weighted Scores</i>		120 22.2%		120 22.2%		180 33.3%		120 22.2%	540	100

*\*SBA Assignments: Three pieces of artwork for each Expressive Form – the first and second pieces are 30 marks each and the third piece is 60 marks.*

## ◆ CERTIFICATION

Visual Arts is offered ONLY at General Proficiency.

Candidates will be awarded an overall grade reported on a 6-point scale, namely, Grade I - VI. In addition to the overall grade, candidates' performance will be reported under the profile dimensions that are derived from the *Expressive Forms* chosen. Candidates' performance on the *Reflective Journal* will be reported under the profile dimension, "Theory, Process and Practice of Visual Arts." For example, the profile dimensions of a candidate choosing *Expressive Forms, Drawing; Painting and Mixed-media*; and the *Reflective Journal*, will be reported as *Drawing; Painting and Mixed-media*; and Theory, Process and Practice of Visual Arts.

## ◆ REGULATIONS FOR PRIVATE CANDIDATES

*Candidates who are registered privately will be required to sit two Production papers and submit a Reflective Journal. The production paper will be based on each Expressive Form chosen by the candidate. The Reflective Journal MUST be supported by TWO finished pieces related to the Expressive Forms chosen. The TWO finished pieces must be submitted on the CXC due date for SBA based on the Expressive Forms chosen. The mark scheme used for the SBA will be applied to the two finished pieces.*

## ◆ REGULATIONS FOR RE-SIT CANDIDATES

1. Re-sit candidates must repeat the examinations in the academic year immediately following the first sitting and must indicate at registration that they are re-sit candidates.
2. Re-sit candidates who at their first sitting successfully completed the SBA and Reflective Journal, that is, obtained a moderated score of 50% or more in both the SBA and Reflective Journal of the SBA marks, may elect not to repeat these components of the examination.
3. Re-sit candidates who failed to achieve a moderated score of 50% of the total SBA marks must:
  - (a) re-sit the Production Paper in the *Expressive Forms* originally taken in the first sitting;
  - (b) repeat ONLY the SBA *Expressive Forms* in which they were unsuccessful.
4. The name and previous year's registration number of all candidates who are re-sitting the subject **MUST** be indicated on the SBA Summary Sheet.

## ◆ SAFETY PRACTICES

*Classroom practices must be safe. Teachers must encourage students to practice occupational health and safety procedures in the production of the Expressive Forms.*

*Materials considered dangerous to health and safety **MUST NOT** be used. These include blood and bodily fluids, green leaves and green seeds, broken glass, sharp objects, such as needles, barbed wire and corrugated iron.*

## ◆ TWO-DIMENSIONAL EXPRESSIVE FORMS

### DRAWING

#### GENERAL OBJECTIVE

*On completion of this Expressive Form, students should develop observational, interpretive and drawing skills of subjects, which will include natural and man-made objects and drawings from life (human or animal).*

#### SPECIFIC OBJECTIVES

Students should be able to:

1. *identify and use a variety of media and drawing techniques;*
2. *apply and use the elements and principles of Art, to drawing and composition;*
3. *draw from observation;*
4. *create aesthetically pleasing compositions based on given subjects;*
5. *assess their own work and that of established Caribbean and international artists.*

#### CONTENT

1. *Elements and principles of Art, lines, shape, colour, texture, movement, contrast, proportion emphasis.*
2. *Variety of drawing techniques, for example, contour, shading stippling and crosshatching.*
3. *A variety of subject matter, such as, still life, human figure, geometric drawings, architectural drawings, gestures and drawings from nature.*
4. *Variety of media.*
5. *Art works of established Caribbean and international artists.*

## PAINTING AND MIXED-MEDIA

### GENERAL OBJECTIVE

*On completion of this Expressive Form, students should develop the ability to create artwork based on their own interpretation of a given topic or theme using representational and non-representational approaches.*

### SPECIFIC OBJECTIVES

Students should be able to:

1. *use colour to demonstrate expressive qualities;*
2. *show a variety of colour harmonies and contrasts;*
3. *explore a variety of painting media, materials and techniques used in picture making;*
4. *apply the elements and principles of art and design to produce compositions in a variety of media;*
5. *create aesthetically pleasing compositions from observation, imagination and interpretation based on specific themes;*
6. *produce samples of personal expressions in a variety of media;*
7. *critique their own work and that of established Caribbean and international artists.*

### CONTENT

1. *Colour exploration, harmonies, values, contrasts.*
2. *Media, such as water colour, inks acrylics, pastels and crayons.*
3. *Textural qualities, depth and expressions.*
4. *Collages and other mixed media compositions.*
5. *Themes, including historical, cultural, folklore and fantasy.*
6. *Traditional and contemporary paintings and processes seen and used in the Caribbean and other cultures.*

# GRAPHIC AND COMMUNICATION DESIGN

## GENERAL OBJECTIVE

*On completion of this Expressive Form, students should develop knowledge of design, layout techniques, lettering and illustration skills in order to portray ideas and messages.*

## SPECIFIC OBJECTIVES

Students should be able to:

- 1. apply the elements and principles of design to produce aesthetically pleasing compositions;*
- 2. demonstrate skills in layout techniques using both manual and/or computer-aided design methods and graphic softwares;*
- 3. define terminologies used in graphic and communication designs, for example, layout, typography, poster, logo;*
- 4. analyse given design problems and arrive at an appropriate solution;*
- 5. use basic computer applications to create visual communication compositions;*
- 6. use appropriate lettering styles and illustrations (manual or computer-aided design method) to achieve a desired communication visual effect;*
- 7. create visual communication material, such as posters, advertisements, illustrations for books, illuminated letters, packaging, letterheads, signage, labels, logos;*
- 8. critique their own work and that of other established Caribbean and international artists.*

## CONTENT

- 1. Manual or computer-generated lettering in a variety of lettering styles.*
- 2. Lettering, illustrations and other visual materials in a variety of combinations to achieve desired effects.*
- 3. Creative lettering for posters, advertisements, signboards, logos, and other visual communication material based on given topics and themes.*
- 4. Posters, logos, signs, labels, advertisements, illustration of books, CDs, DVDs and video cassette cases, flyers, package designs and other visual communication materials.*
- 5. Sequential art or cartoons on selected themes and topics.*
- 6. Basic computer applications, such as, scanning, importation and manipulation of images, selection and application of fonts and colour.*

7. *Variety of lettering styles (for example, Block, Roman, Gothic and Italic) and different visual communication materials.*
8. *Traditional and contemporary technological trends in graphic and communication designs used in the Caribbean and other cultures.*

#### INSTRUCTIONS FOR COMPUTER AIDED DESIGN WORK

*Students are encouraged to use their original artworks or photographs as the source for creating artwork using computer software. Where images are taken from other sources for inspiration, that is, books, Clip Art or other Internet sources such as image galleries, the source from which the image(s) is/are taken MUST be acknowledged. The image(s) MUST NOT be presented as the student's own work.*

*All work submitted MUST adhere to the following guidelines:*

1. *All finished pieces must be presented in the form of a hard copy.*
2. *The hardware and software used must be clearly acknowledged, that is, Photoshop, Corel Draw, Illustrator.*
3. *Evidence of all original images, artwork or resource images MUST be submitted.*
4. *A digital device showing the stages of preparatory work MUST be submitted along with the hard copy.*

## PRINTMAKING

### GENERAL OBJECTIVE

*On completion of this Expressive Form, students should develop the ability to produce an edition of prints based on a given topic or theme.*

### SPECIFIC OBJECTIVES

Students should be able to:

1. *apply the elements and principles of design in the printed images;*
2. *translate a given topic or theme into a pictorial image;*
3. *apply different methods of transfer of image to plate, blocks and silkscreen;*
4. *use a variety of materials and techniques to make plates and blocks;*
5. *combine materials and techniques in creative ways;*
6. *use a variety of materials and surfaces in printmaking processes;*
7. *demonstrate understanding of edition printing;*
8. *evaluate traditional and contemporary designs and processes used in the Caribbean and other cultures;*
9. *critique their own work and that of other established Caribbean and international artists.*

### CONTENT

1. *Images using the elements and principles of design.*
2. *Prints from given topics and themes.*
3. *Image transfer to plates and blocks using a range of methods.*
4. *Plates, blocks and silkscreens made with traditional or non-traditional materials.*
5. *Printmaking techniques, for example, collographs, monoprints, reduction prints from selected themes.*
6. *Edition printing.*
7. *Original prints by established artists.*
8. *Traditional and contemporary designs and processes used in the Caribbean and other cultures.*



# TEXTILE DESIGN AND MANIPULATION

## GENERAL OBJECTIVE

*On completion of this Expressive Form, students should develop the ability to create designs on fabric using various techniques, such as dyeing, printing, embroidery, hand painting, appliqué and any other suitable method. Students should also demonstrate fabric manipulation techniques, such as, but not limited to smocking, ruching, pleating and tucking.*

## SPECIFIC OBJECTIVES

Students should be able to:

1. *apply the elements and principles of design in surface design and manipulation;*
2. *investigate traditional and contemporary designs, processes and materials used in fabric design and manipulation in the Caribbean and other cultures;*
3. *describe styles and techniques used in textile design and manipulation;*
4. *create on paper aesthetically pleasing patterns (using traditional and original motifs) suitable for textile design;*
5. *explore through experimentation the variety of techniques used in the surface design and manipulation of fabrics;*
6. *use dyes, paints, inks, threads, beads, crayons (natural and synthetic) appropriate for decoration on fabrics;*
7. *manipulate surface design and techniques to produce decorative fabrics and items;*
8. *critique their own work and that of established Caribbean and international artists.*

## CONTENT

1. *Traditional and contemporary techniques used in the design and manipulation of fabrics.*
2. *Historical, contemporary and cultural contexts of fabric design and manipulation.*
3. *Indigenous materials, natural dyes and techniques.*
4. *Manipulation techniques, for example, smocking, pleating and ruching.*
5. *Surface design techniques, for example, tie-dye, block printing, screen printing, embroidery, appliqué and reverse applique.*
6. *Production pieces using the following techniques: tie-dye, batik, screen-printing, hand painting, block printing, trapunto, appliqué, patchwork, quilting and embroidery.*
7. *Traditional and contemporary designs and processes used in the Caribbean and other cultures.*

# ◆ THREE-DIMENSIONAL EXPRESSIVE FORMS

## SCULPTURE AND CERAMICS

### GENERAL OBJECTIVE

*On completion of this Expressive Form, students should develop the ability to conceptualise, design and produce sculpture and/or ceramics in relief or in the round based on given themes, by means of modeling, casting, carving constructing, throwing and assembling, using materials, such as clay, stone, wood, metal and other natural and man-made materials.*

### SPECIFIC OBJECTIVES

Students should be able to:

1. *analyse the elements and principles of design identified in examples of sculptural and/or ceramic forms;*
2. *demonstrate through the use of a variety of materials an understanding of the elements and principles of design as they relate to sculptural and/or ceramic forms;*
3. *produce sculptural and/or ceramic forms on given themes using traditional and non-traditional materials;*
4. *use appropriate tools, equipment and techniques in the production of ceramic and sculptural pieces;*
5. *explore surface-decoration techniques, such as, carving, burnishing and glazing and processes, such as, drying, firing;*
6. *construct three-dimensional forms with stone, wood or man-made materials using appropriate techniques and apply correct surface finishes;*
7. *critique traditional and contemporary designs and processes employed in the Caribbean and internationally in producing sculptural and ceramic pieces;*
8. *assess own work and that of local, regional and international artists who are sculptors and ceramists or potters.*

## CONTENT

1. *The elements of design as they relate to three-dimensional and relief work (line, mass, form, shape, space, colours, texture, value).*
2. *Representational and non-representational forms for decorative and utilitarian purposes made from clay and other natural and man-made materials, such as wood and plaster of paris.*
3. *Modelling, carving, assembling, welding and construction techniques, in the round or in relief.*
4. *Techniques, such as pinch, coil, slab, modelling, draping, mould-casting, extracting and throwing on the wheel in producing objects from clay.*
5. *Preparation and storage of clay and other materials used in ceramics and sculpture.*
6. *Surface finishes, such as, glazing, burnishing, painting, polishing and texturing.*
7. *Public sculpture, monuments, stabiles, mobiles and other sculptural forms as context for their own work.*
8. *Traditional and contemporary ceramics, sculptures and three-dimensional objects and processes used in the Caribbean and other cultures.*

## LEATHERCRAFT

### GENERAL OBJECTIVE

*On completion of this Expressive Form, students should develop the ability to design and produce a variety of objects in leather using appropriate materials and techniques.*

### SPECIFIC OBJECTIVES

Students should be able to:

1. *use appropriate surface decoration, manipulation and finishing techniques in the production of leather objects (carving, modelling, burning, appliqué, pleating, braiding);*
2. *apply the elements and principles of design using leather;*
3. *prepare and store different types of leather;*
4. *assemble objects using one or a combination of different techniques;*
5. *evaluate historical and contemporary usage and processes within the Caribbean and other cultures;*
6. *use discarded pieces of leather in innovative ways;*

7. *show an awareness of good health and safety practices as well as the correct care and use of tools for leathercraft;*
8. *critique own work and that of established Caribbean and international artists.*

## **CONTENT**

1. *Assembling techniques, such as, skiving, bevelling, punching, lacing, stitching and gluing.*
2. *Surface decoration technique, inclusive of, but not limited to staining, dyeing, modelling, carving, and stamping of leather.*
3. *Designing and producing decorative and functional items.*
4. *Leather production, processes and finishes used locally and regionally.*
5. *Usage and maintenance of tools and equipment used in leather craft.*
6. *Displaying and assessing finished pieces.*
7. *Critique own work and that of established Caribbean and international artists' works in leather.*

## **FIBRE AND DECORATIVE ARTS**

### **GENERAL OBJECTIVE**

*On completion of this Expressive Form, students should develop the ability to identify, prepare and manipulate fibres and other suitable materials utilizing a variety of techniques to produce functional or decorative objects.*

### **SPECIFIC OBJECTIVES**

Students should be able to:

1. *apply the elements and principles of design in producing fibre and decorative artworks;*
2. *use appropriate processes, materials and techniques for producing fibre and decorative arts items (plaiting, knotting, weaving, coiling, knitting, crocheting, gluing, stitching, embroidery, painting, construction);*
3. *use one or a combination of natural and man-made materials to make decorative as well as utilitarian objects;*
4. *select suitable materials and appropriate techniques to create utilitarian or decorative items;*
5. *design and produce objects for mass production;*

6. *combine traditional and contemporary materials, designs and processes used in the Caribbean and internationally in producing three-dimensional fibre arts and decorative craft items;*
7. *critique own work and that of established local, regional and international artists.*

## CONTENT

1. *Collection, preservation and storage of materials, such as bamboo, grass, banana bark, sisal, jute, shells, coconut fibres, seeds, pandams, wicker and rattan.*
2. *Creation of utilitarian and decorative items.*
3. *Prototype for mass production.*
4. *Loom, non-loom, weaving and lace-making techniques.*
5. *Production of items using knotting, weaving and lace making techniques, such as, macromé, coiling.*
6. *Paper-making and felt-making techniques.*
7. *Gluing, painting, plaiting, constructing, sticking and stitching techniques.*
8. *Traditional and contemporary materials and processes used in the Caribbean and internationally.*

# ◆ THEORY, PROCESS AND PRACTICE OF VISUAL ARTS: *Regulations for the Reflective Journal*

## JOURNAL

*The Reflective Journal is a body of work reflecting the student's exposure to the theory, process and practice of Visual Arts with special reference to the Expressive Forms studied. The Journal must show evidence of research undertaken inclusive of samples, photographs, interviews, critiques, descriptive and personal statement and reflections.*

*The Reflective Journal should contain approximately 1000 words and must be presented in a booklet no smaller than 21cm x 30cm and no larger than 30cm x 40cm.*

On completion of the *Reflective Journal*, the student should have acquired:

1. knowledge of:
  - (a) aspects of Visual Arts in the Caribbean through a study of the work done and the techniques used by artists and craftpersons;
  - (b) facts relevant to the topic of study;
  - (c) description, interpretation and evaluation of *artwork studied*;
2. critical thinking and problem solving skills, in particular the ability to:
  - (a) identify and define problems *related to art materials and processes*;
  - (b) analyze evidence *and arrive at a personal opinion and solution*;
  - (c) *interpret, compare, contrast and evaluate visual material*;
3. attitudes, feelings and sensibilities, so that the student *is open-minded enough to examine alternative ideas rationally and to change position when the evidence warrants it*;
4. social and research skills, including the ability to:
  - (a) work independently;
  - (b) use *a variety of research sources*;
  - (c) select and organise visual material relevant to written content;
  - (d) compile and present a *journal* that is logical, neat and legible using skills in illustration and layout.

## JOURNAL CONTENT

*The content of the Reflective Journal must be related to both Expressive Forms chosen by the student. The content of the Reflective Journal must be relevant to the Caribbean Region.*

*The Reflective Journal should include the items listed in the outline below.*

1. *A title.*
2. *A brief statement outlining reasons for selecting the Expressive Form.*
3. *A definition of terms and concepts used in the Journal.*
4. *Illustrations, drawings, photographs, maps, digital documentations or any other supportive visual materials relevant to the Expressive Form. Images should be properly labelled with titles as well as other information where relevant (artist or craftsman, date, materials, dimensions, location).*
5. *Background information related to the Expressive Forms – historical or cultural information as it relates to the period, group, country and region.*
6. *Student's analysis of the object, artwork, design, artist/craftsman, place or materials in terms of style, content, influences, form and function; interpretation, evaluation referencing specific examples.*
7. *Preparation and process.*
8. *Use of material – traditional, contemporary or experimental.*
9. *The student's own experience in the use of particular materials and process.*
10. *Student's artistic statement and reflection connecting the research to their own art work.*
11. *Bibliography.*

## PREPARING THE REFLECTIVE JOURNAL

1. The Reflective *Journal* will be done over five terms and submitted through the Local Registrar at the same time as the Expressive Forms for external marking.
2. CXC will provide an insert cover page with a mark sheet and test data. These must be accommodated by the candidate in the journal design.
3. CXC will indicate the type of assistance teachers might give to students preparing to submit the journal.
4. A checklist will be provided on which the teacher must record the nature of assistance given to students.
5. **If the Reflective *Journal* is not submitted, the student will be considered absent from the entire examination.**
6. Teachers should discourage duplication of material. There must be evidence of individual work.

7. *Plagiarism will not be accepted. Students must ensure all direct quotes are fully documented and that sources of material, intellectual property, and original ideas other than the students' own are properly acknowledged. Where students are found to have plagiarized materials they will be automatically disqualified from the examination.*
8. The student's name *MUST NOT* be written in the *journal*.

#### **PRESENTATION OF THE REFLECTIVE JOURNAL**

1. A cover *MUST* be designed for the Reflective *Journal* including the title.
2. The Reflective Journal *MUST* also include a table of contents.
3. The writing or typing included in the Reflective Journal and the use of visual material should be neat and legible.
4. A list of sources of information and references, in alphabetical order, should be given at the end of the Reflective Journal.
5. Materials should be suitably chosen, structured and integrated into the Reflective Journal.
6. All images inclusive of illustrations, photographs, samples, sketches, included in the Reflective Journal should be properly labelled.
7. Overall, presentation should be well-organised demonstrating cohesion, continuity and completion.

#### **REFLECTIVE JOURNAL - NATURE OF ASSISTANCE TO BE GIVEN BY TEACHERS**

*The types of assistance which teachers are required to give to candidates are listed below.*

1. *Guidance in the selection of the content of the Reflective Journal.*
2. *Assistance with the structure, format and layout of the Reflective Journal.*
3. *Instructions about the correct method of acquiring relevant material and research (for example, library, interviews, Internet search, archival research) as well as the appropriate use of such information.*
4. *Instructions about the proper way to conduct interviews, the types of questions to ask and the way in which facts should be recorded.*
5. *Assistance with the review of candidates' work for any errors and omissions.*



## EXAMPLAR OF A REFLECTIVE JOURNAL

The Reflective Journal must include, but not limited to the following outline or sequence:

1. Title:  
*EXAMPLE                      Exploring Collage in a Caribbean Context.*
2. *A brief statement on why the subject was selected.*
3. *Identification of an Artist/Artisan who is working in the Expressive Forms chosen.*
4. *Relevant information on the artist/artisan (sourced through interview, Internet search, books, gallery visits) inclusive of the artist/artisan subject matter(s), techniques (process), message concept and media.*
5. *Samples of the artist/artisan work; these should include photographs, artworks and reproductions.*
6. *A comprehensive analysis and evaluation of the artist/artisan work in an effort to better understand technique (process), media and concept development.*

## STUDENT'S ARTWORK PRODUCTION

Using the experience, knowledge and skills acquired above as background:

1. *the student must develop a body of artwork to include, preliminary sketches of concept, samples, selection of media, techniques, materials.*
2. *the artworks MUST be accompanied by a brief statement of reflection connecting the research to the student's own body of work.*

Note: *All of the above must be compiled in the journal in a creative, cohesive, continuous, organised, neat, legible presentation.*

## DETAILED MARK SCHEME FOR THE REFLECTIVE JOURNAL

1.	<b>Visual Presentation</b>		<b>62 marks</b>
(a)	Visual Impact	1 mark	
	Cover Design	2 marks	
	Layout	2 marks	
(b)	Presentation of Journal		(10 marks)
	Creativity	3 marks	
	Neatness	2 marks	
	Cohesive	2 marks	
	Layout	3 marks	

(c)	<i>Presentation of Visuals: Illustrations and Photographs</i> <i>Preparatory drawings, sketches, photographs, digital documentation</i>	(7 marks)
(d)	<i>Samples of artist/artisan work (minimum of 5 visuals inclusive of photographs, samples, illustrations)</i>	(10 marks)
(e)	<i>Candidate's samples (minimum of five samples per Expressive Form)</i>	(30 marks)
	<i>For EACH sample:</i>	
	<i>Craftsmanship</i>	2 marks
	<i>Design and Composition</i>	2 marks
	<i>Originality</i>	2 marks
2.	<i>Theoretical Content</i>	28 marks
(a)	<i>Appropriateness of Title</i>	(1 mark)
	<i>Communication of information using correct grammar and appropriate jargon</i>	(2 marks)
	<i>Legibility</i>	(1 mark)
(b)	<i>Content</i>	(6 marks)
	<i>Historical</i>	2 marks
	<i>Cultural</i>	2 marks
	<i>Contemporary</i>	2 marks
(c)	<i>Data gathering process</i>	(8 marks)
	<i>Relevance of sources</i>	3 marks
	<i>Appropriate number and range of sources</i>	2 marks
	<i>Information gathering techniques</i>	3 marks
(d)	<i>Critical Analysis</i>	(10 marks)
	<i>Critique of own work/work of others</i>	3 marks
	<i>Reflection</i>	5 marks
	<i>Organization and Relevance of information</i>	2 marks

## ◆ REGULATIONS FOR THE PRODUCTION PAPER

1. The Production (examination) Paper will be given to students **TWO weeks** prior to the examination date, to allow them, in consultation with their Visual Arts teachers, to select and prepare specimens and objects for the examination.
2. With the exception of Drawing, students *should* take preliminary sketches *and statements* for all other *Expressive Forms* into the examination for reference and should submit such sketches *and statements* with the final paper. These sketches **MUST** be on materials other than those that are to be used in the examination room and must be submitted with the finished pieces.
3. For *Sculpture and Ceramics Expressive Form*, some preparatory work may be done prior to the day of the examination, for example, in carving in any kind of material, the student may bring in a rough hewn piece of material which would then be completed under examination conditions, or in modelling the student may bring in a completed armature.

With reference to **Ceramics**, glazing will not be required for the examination but should be done for SBA pieces. *Green ware (unfired) ceramic or sculpture pieces done in clay **MUST NOT** be submitted for examination. Teachers must ensure that the pieces are fired before submission.*

4. Screens and blocks may be prepared in advance but no images should be put onto them prior to the examination.
5. For weaving, the warp may be prepared on the loom beforehand, if necessary.
6. Size of work:
  - (a) Two-Dimensional - paper size **SHOULD NOT** exceed A2 (420mm x 594mm);
  - (b) Three-Dimensional - objects **SHOULD NOT** exceed 30cm in height, width or diameter;
  - (c) other works must be produced according to dimensions specified on the other examination papers.
7. Flat work **MUST** not be folded or rolled.
8. Any suitable dry or quick drying medium may be used; **oil-based paints MUST NOT be used.**
9. Craft objects do not have to be finished pieces, but they should reflect evidence of application of particular techniques.
10. All pieces **MUST** be allowed to dry before packaging (for example: tie-dye, batik, prints, fibre arts, *leather craft, 2 and 3 D pieces*). Wax must be removed from batik pieces.
11. **The labelled paper provided by CXC for the examination should be used.** However, if students wish to use other surfaces specially suited to their selected media, then these papers should be attached to the CXC labelled paper, so that the label remains at the front. The dimensions of the paper **MUST NOT** exceed CXC's stipulations.

## DETAILED MARK SCHEME FOR THE PRODUCTION (EXAMINATION) PAPER

The criteria for awarding marks are as follows:

- |    |  |                 |
|----|--|-----------------|
| 1. | <b>Craftsmanship</b>   | <i>30 marks</i> |
|    | (a) Appropriateness of material or relevance to theme or task – 8 marks  |                 |
|    | (b) Level of skill in manipulation of materials or media – 20 marks  |                 |
|    | (c) Experimentation – 2 marks  |                 |
| 2. | <b>Design and Composition</b>  | <i>15 marks</i> |
|    | (a) Manipulation of design elements (line, texture, colour, shape, mass, space); principles (balance, contrast, unity and aesthetic appeal) – 12 marks |                 |
|    | (b) Functionality ( <i>decorative or utilitarian</i> ) – 3 marks   |                 |
| 3. | <b>Originality</b>   | <b>9 marks</b>  |
|    | (a) Conceptualisation – 3 marks  |                 |
|    | (b) Level of personal interpretation – 6 marks   |                 |
| 4. | <i>Preparatory Work</i>  | <i>6 marks</i>  |
|    | (a) <i>Development of Concept</i> – 3 marks  |                 |
|    | (b) <i>Development of Design</i> – 3 marks   |                 |
|    | <b>TOTAL</b>   | <b>60 marks</b> |

# ◆ REGULATIONS FOR SETTING, MARKING AND SELECTING SAMPLES FOR SCHOOL BASED ASSESSMENT

## RATIONALE

School Based Assessment (SBA) is an integral part of student assessment in the course covered by this syllabus. It is intended to assist students in acquiring certain knowledge, skills and attitudes that are critical to the subject. The activities for the SBA are linked to the syllabus and should form part of the learning activities to enable the student to achieve the objectives of the syllabus.

During the course of study of the subject, students obtain marks for the competence they develop and demonstrate in undertaking their SBA assignments. These marks contribute to the final marks and grades that are awarded to students for their performance in the examination.

The guidelines provided in this syllabus for selecting appropriate tasks are intended to assist teachers and students in selecting assignments that are valid for the purpose of the SBA. These guidelines are also intended to assist teachers in awarding marks according to the degree of achievement in the SBA component of the course. In order to ensure that the scores awarded by teachers are not out of line with the CXC standards, the Council undertakes the moderation of a sample of SBA assignments marked by each school or Centre.

School Based Assessment provides an opportunity to individualise a part of the syllabus to meet the needs of students. It facilitates feedback to the students at various stages of the experience. This helps to build the self-confidence of the students as they proceed with their studies. School Based Assessment also facilitates the development of critical skills and abilities and enhances the validity of the examination scores on which candidate performance is reported. School Based Assessment, therefore, makes a significant and unique contribution to both the development of relevant skills and the testing and rewarding of students for the development of those skills.

## REQUIREMENTS

The coursework for School Based Assessment is to be done over terms 1-5 of the two-year course.

The *Expressive Forms*, which students may offer for examination, are listed under 'Organization of the Syllabus'. **The SBA component is directly related to the *Expressive Forms* selected by the student.**

Students must prepare a portfolio comprising six (6) pieces of work, three from each of the two *Expressive Forms* chosen.

All practical work for School Based Assessment, including preparatory drawings, must be done as part of the school activity.

## REGULATIONS FOR SETTING ASSIGNMENTS FOR THE SCHOOL BASED ASSESSMENT

Teachers may assist students in identifying assignments and the teachers will record them on the 'List of Assignments – Visual Arts' sheet at the beginning of each term. The teacher should also establish a scheme of work, which sets out specific objectives over a year.

Coursework objectives should be related to those set out in the syllabus. Ideally, there should be evidence of set assignments and individual student experiments.

The stimulation of ideas through discussion, demonstration and the use of illustrations should precede identification of assignments. Technical demonstrations should serve as a means of identifying the tools and materials required as well as their use and care. Reasonable time frames should be set, dependent upon the nature of the technique and the type of assignment. The culmination of assignments could combine displays, discussion and critique.

### POSSIBLE SBA PIECES

#### *Two-Dimensional Expressive Forms*

##### **Drawing**

Drawings of figures, animals, natural and man-made objects using various media suggested in the syllabus. These can be single pieces no larger than A2 (420mm x 594mm) or a composite of smaller sketches mounted on a sheet of the same size. Studies showing close observation of sections of animals and figures may also be selected.

##### **Painting and Mixed-Media**

Pieces may include figures, objects, animals, buildings, landscapes, seascapes and work based on imaginative themes. These may be representational or both representational and non-representational. Experiments in techniques in painting, collage, textures and mixed media may be selected.

These can be single pieces no larger than A2 (420mm x 594mm) or composites of small pieces mounted on a sheet of the same size.

##### **Graphic and Communication Design**

Pieces may include posters, magazine layouts, logos, signs, cartoons and caricatures, and manuscripts with illuminated letters as described in the syllabus. These should be finished and presented in keeping with graphic work. Presentation should be no larger than A2 (420mm x 594mm). Composites of selected small pieces of work will be accepted.

##### **Printmaking**

Pieces may include monoprint, dry point, etchings, collographs and relief prints from linoleum, wood or found material, built-up blocks and screen prints. At least three prints must be presented from one edition. Colour prints are encouraged where possible. At least one of the three prints of an edition should be matted or mounted.

### Textile Design and Manipulation

**Design fabrics using printing, resist dyeing, embroidery and other surface decorating techniques.** Fabric manipulation pieces that demonstrate techniques, such as smocking, trapunto, tucking, pleating, quilting and ruching.

#### *Three-Dimensional Expressive Forms*

### Sculpture and Ceramics Pieces

Sculpture and Ceramic pieces may include relief, *pieces* in the round and kinetic sculpture based on representational and non-representational themes using media, such as wood, clay, stone, plaster of paris, metals and other non-traditional media. If work is done which is too large to be included in the SBA portfolio, photographs (post card size - 5" x 7") may be submitted with a description of the work (size, material, theme). *All clay pieces must be fired.* Pieces submitted should not exceed 30cm in height, width or diameter.

Ceramic work may include pottery, tiles, jewellery and other fired or glazed objects. Pieces submitted should not exceed 30 cm in height, width or diameter.

### Leathercraft

Pieces may include bags, belts, wallets, leather cases, folder jackets, key rings, bookmarks, desk sets and other decorative or utilitarian articles.

### Fibre and Decorative Arts

Fibre Arts pieces may include woven and constructed articles, such as baskets, mats, bags, free form objects, wall hangings and other decorative or utilitarian articles.

Decorative Art pieces may include objects, such as jewellery, bags, wall hangings, soft toys, vases and other decorative objects.

## DESCRIPTIONS OF SKILLS

Craftsmanship: the ability to demonstrate knowledge of materials, media, traditions and visual arts processes.

Design and Composition: the ability to apply materials, media and methods to complete stated objectives.

Originality: the ability to create value through innovation and creativity.

## MARKING

In setting and marking assignments particular attention should be paid to the demands on students. If the demand is too heavy, the demands on the student's time will be too great. If the demand is grossly inadequate, the marks awarded under coursework will be reduced in proportion by CXC. *The first and*

second assignments are marked out of 30 and the last or third assignment is marked out of 60. The marks awarded for each assignment should be in accordance with the skills and abilities being tested and will contribute to each component, that is, Craftsmanship, Design and Composition and Originality.

The following table gives the allocation of raw marks by skill for the School Based Assessment.

**Allocation of marks by skill to the School Based Assessment art pieces.**

SKILLS	MARKS			
	PIECE 1	PIECE 2	PIECE 3	TOTAL
Craftsmanship	16	16	32	64
Design and Composition	10	10	20	40
Originality	4	4	8	16
<b>Total</b>	<b>30</b>	<b>30</b>	<b>60</b>	<b>120</b>

Teachers will be required to allocate marks to each skill within the maximum specified in the above table.

**STANDARDIZATION**

Teachers are advised to follow carefully, the mark scheme provided. They should ensure that marking of the coursework is not too lenient or too harsh. The full range of marks should be used. This will reduce the probability of CXC having to make adjustments to the final coursework marks.

**RECORDING COURSEWORK**

Teachers should keep a complete and accurate record of marks earned by students. Each assignment should be numbered on the 'List of Assignments' sheet; the record of an assignment should be entered in the appropriate numbered slot on the summary sheet.

**MODERATION**

CXC regulations require that all the coursework record sheets (both the summary sheet and the list of assignments) be sent to the Local Registrar by April 15, so that they may reach CXC Headquarters no later than April 30 of the examination year. A sample of coursework assignments may be called for by CXC. The school must, therefore, retain assignments until three (3) months after the publication of examination results.



*MARK SCHEME FOR THE SCHOOL BASED ASSESSMENT*

*A. The criteria used for awarding marks for each skill for EACH piece (Pieces 1, 2 and 3) are as follows:*

*1. Craftsmanship 16 marks*

*(a) Appropriateness of material or relevance to theme or task - 4 marks*

*(b) Level of skill in manipulation of materials or media - 9 marks*

*(c) Experimentation - 3 marks*

*2. Design and Composition 10 marks*

*(a) Manipulation of design elements (line, texture, colour, shape, mass space); principles (balance, contrast, unity, proportion, aesthetic appeal) – 6 marks*

*(b) Unity or functionality - 4 marks*

*3. Originality 4 marks*

*(a) Conceptualisation - 2 marks*

*(b) Level of personal interpretation - 2 marks*

*TOTAL 30 marks*

*B. The marks for Piece 3 MUST be multiplied by two so that they may be recorded as follows:*

*1. Craftsmanship 32 marks*

*(a) Appropriateness of material or relevance to theme or task - 8 marks*

*(b) Level of skill in manipulation of materials or media - 18 marks*

*(c) Experimentation - 6 marks*

*2. Design and Composition 20 marks*

*(a) Manipulation of design elements (line, texture, colour, shape, mass space); principles (balance, contrast, unity, proportion, aesthetic appeal) – 12 marks*

*(b) Unity or functionality - 8 marks*

3. *Originality* 8 marks

- (a) *Conceptualisation - 4 marks*
- (b) *Level of personal interpretation - 4 marks*

**TOTAL**

**60 marks**

### **SELECTION OF SBA SAMPLES**

A. *ALL candidates entered for the examination must produce THREE pieces (Piece 1, Piece 2 and Piece 3) of work for which marks are to be recorded on the record sheet. However, each centre is required to submit the School Based Assessment of ONE sample of FIVE candidates for EACH Expressive Form to the Council. The candidates are selected from a ranked list as described at B below. It is recommended that ALL teachers preparing candidates for the SAME EXPRESSIVE FORM collaborate in:*

1. *setting the assignments and applying the criteria and mark schemes;*
2. *standardizing the marking of the assignments;*
3. *selecting the single sample of assignments for EACH Expressive Form to be submitted to the Council.*

B. *Each centre MUST submit a sample comprising the work of FIVE candidates for EACH Expressive Form done at the centre. For EACH of the FIVE candidates, the centre must submit the last project or assignment (Piece 3). If the number of candidates taking the Expressive Form is less than five then for that Expressive Form the last project or assignment (Piece 3) for EACH candidate must be sent to CXC.*

### **SUBMISSION OF SBA SCORES**

The scores of the total number of candidates in each Expressive Form MUST be submitted on the appropriate record sheet using the following guidelines:

1. *Arrange all candidates' total scores (that is, the sum of ALL THREE pieces) for the Expressive Form in descending order (highest score first).*
2. *Identify for the Expressive Form the candidates who gained the highest score, the middle score, the lowest score, the score that is midway between the highest and the middle scores, and the score that is midway between the middle and the lowest scores.*
3. *Since resit candidates are not expected to undertake the School Based Assessment, they should not be included in the ranked list and their work should not be submitted.*

## *MATERIALS TO BE SUBMITTED TO CXC*

*The centre (team of teachers) must submit to CXC:*

- 1. the projects or assignments of the FIVE candidates selected for EACH Expressive Form;*
- 2. one completed RECORD OF MARKS FOR SCHOOL BASED ASSESSMENT for ALL candidates at the centre;*
- 3. one completed MODERATION OF SCHOOL BASED ASSESSMENT FORM;*
- 4. the list of assignments completed by the candidates for School Based Assessment.*

## *PREPARATION FOR EXAMINATION*

*In preparation for the examination teachers should ensure that:*

- 1. candidates receive the examination papers TWO WEEKS in advance of the examination date;*
- 2. candidates obtain in time for the examination whatever materials and equipment are necessary for the selected Expressive Forms;*
- 3. wherever required, preliminary studies and preparation of materials are to be the unaided work of the candidates;*
- 4. within TWO WEEKS after the examination, ALL ceramic pieces are:*
  - (a) photographed;*
  - (b) bisque fired;*
  - (c) labelled and packed for despatch, including the photographs and all fragments if pieces were damaged during the firing process.*
- 5. candidates are informed of the rules and regulations pertaining to misconduct and the consequences of such misconduct;*
- 6. labelled paper provided for the examination by CXC is used; if candidates wish to use other surfaces specially suited to their selected media, then these papers should be attached to the CXC labelled paper, so that the label remains at the front; no information should be written on the work itself;*
- 7. labels for ALL Expressive Forms are securely attached to the pieces in order to avoid misplacement during packaging and transportation;*
- 8. dimensions of the work DO NOT exceed CXC's stipulation;*
- 9. candidates consider the placement of their composition in relation to the size of the paper provided;*

10. *candidates DO NOT take preliminary sketches to be finished in the examination room for submission as their final examination piece;*
11. *candidates DO NOT take preliminary sketches into the examination room for the Expressive Form Drawing;*
12. *candidates DO NOT take into the examination room a finished piece of work for substitution as an examination piece;*
13. *candidates DO NOT copy directly from books, magazines, calendars or other existing pictorial works for submission as their final examination work;*
14. *proper care is taken to ensure that ceramics or other fragile works are carefully packaged to minimise breakage;*
15. *candidates DO NOT copy information verbatim and submit as their own material;*
16. *candidates DO NOT submit identical copies of the Reflective Journal;*
17. *candidates state the total number of words contained in the Reflective Journal;*
18. *they (teachers) indicate at the back of the Reflective Journal whatever assistance they gave; if no assistance was given, teachers should provide some explanation;*
19. *candidates MUST prepare in the examination room silkscreen stencils and blocks for printing done for the Expressive Forms of Printmaking and Textile Design and Manipulation. (The only prepared screens or blocks with designs that may be brought into the room are those done using the photographic method or any method that would not be completed within a 6-hour sitting - in these cases, preliminary sketches and colour separations should be submitted);*
20. *candidates only bring into the examination room stretched screens and prepared blocks (without design).*
21. All relevant information should be entered on the **Moderation of SBA Form**. In addition, each *art* piece must be clearly labelled with the name of the Expressive Form, candidate's name and registration number, and mark (out of 30 for *each* of the first TWO pieces and out of 60 for the LAST piece). Teachers should also indicate whether each piece is 'highest mark', 'middle mark' or 'lowest mark'. The SBA samples should be sent to the Local Registrar by April 15, so that they may reach CXC Headquarters no later than April 30 of the examination year.

## ◆ BIBLIOGRAPHY

The following is a list of books, which might be used for CSEC Visual Arts Syllabus. This is neither exhaustive nor prescriptive but indicates some possible sources that teachers and candidates may use as appropriate.

### Crafts

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- Cushing, Val M. *The Ceramic Design Book*, London: Lark Books, 1998.
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- Frank, Vivien *Decorative Paper Crafts*, London: Tiger Books International, 1991.
- Kafka, Francis, J. *Batik, Tie Dyeing, Stenciling, Silk Screen, Block Printing: The Hand Decoration of Fabrics*, New York: Dover Publications Inc., 1990.
- Reader's Digest Association *Reader's Digest Craft and Hobbies: A Step by Step Guide to Creative Skills*, New York: The Reader's Digest Association Inc., 1991.

### Graphic Design

- Place, Jennifer *Creating Logos and Letterheads*, New York: North Light Books, 1995.
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### History of Art

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- Bercht, Fatima et al (Eds.) *Taino: Pre-Columbian Art and Culture from the Caribbean*: New York, Montacelli Press, 1997.
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- Cummins, Alissandra et al *Art in Barbados: What Kind of Mirror Image?* Kingston, Jamaica: Ian Randle Press, 1999.
- Drewett, Peter L *Prehistoric Barbados*, Institute of Archaeology, University College of London, 1991.
- Fineberg, Jonathan *Art Since 1940: Strategies of Being*, Englewood Cliffs, New Jersey: Prentice Hall, 2000.
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- Poupeye, Veerle *Caribbean Art*, London: Thames and Hudson, 1998.
- Straw, Petrine Archer and Robinson, Kim *Jamaican Art: An Overview with a Focus on Fifty Artists*, Kingston: Kingston Publishers, 1990.

### **Painting**

- Walmsely, Anne *Guyana Dreaming: The Art of Aubrey Williams*, Aarhus, Denmark: Dangaroo, 1990.

### **Principles of Design in Art**

- Hollahan, Clodagh and Rosche, Maureen *Art Craft Design*, London: Gill and Macmillan, 1993.

### **Printing**

- Stocks, Sue *Printing*, London: Wayland Publishers Ltd., 1994.

### **Articles**



## Journals and Magazines

Caribbean Beat (Caribbean Airlines)

Island Life Magazine

Jamaica Journal

LIAT Islander

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Skywritings - Air Jamaica

Western Zone Office  
22 May 2009